



LANDSCAPE AS A METAPHOR

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Abstract

“Dreaming is an act of imagination, attesting in all men a creative power, which, if it were available in waking, would make every man a Dante or, Shakespear”

HF.Hedge

The saying confirms that the dreaming is the way of be born of new talents ...philosophers , scientists designers, artists and architects, including landscape architects who can make the world something better place, new and creative. Dreaming is the language of mind. It nourishes mind with innovative wondering ideas. Personal creativity is greatly increased by utilizing the information gleaned from the subconscious mind in dreaming. The dream experience is perhaps the most creative form of consciousness that some people will ever experience. When recall these dreams upon waking can take symbols, images and adventures experience and discover what is going on at deeper levels of psyche. Interesting thing is each dream is inspired from the Nature and again it brings new outlook of nature's experience. This is incredible valuable information that will improve creative potentials immensely. By these dreams, the designer or artists or writeretc would be able to reinterpret the nature converting their dreams into metaphors that becomes a reality; may be through arts, crafts, science, ...or in other related creation. So why not in landscape !

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INTRODUCTION

Landscape as a Metaphor

01. Observation

Nature is mysterious and complex; full of aesthetic possibilities that create immemorial experience. We strive to create by being inspired by Nature.

There is one most important and profound concept which man has formed in his long struggle to understand the universe of which he is a part. This is a conviction that, at its core, there is an internal plan of immense proportion and grandeur. It is from its conception of order in all living things that the arts of man have stemmed.

If one can find a place where the earth has been undisturbed, there the rock and soil obey only the force of wind, water, the path of the Sun and gravity. There is a profusion of plants, insects, birds and animals almost beyond the mind of human count. Yet this is not one of confusion. Rather that of a consciousness of natural order which results from the necessities of physical existence. Some rocks have been where, there are from long time and will remain for centuries to come. Some, because of their makeup, will crumble and fall. Stronger plant forms will push aside the weaker ones. Animate creatures will live and die. The wind and rain will inevitable be followed by the summer's heat, and that too will give way to the icy stillness of winter. It is by these things that nature; finally can be defined as the home which gives birth to aesthetics. Behind the aesthetics of nature, there is a long but deep story.

Indeed the very parts of parts - the grains of wheat in the spike, the tentative tender buds of leaves, the inner most delicate centers of flowers stamens and pistils – are alike in one respect. They are held together in structure so protectively firm that only the most wanton handling can destroy them. To live and complete their physical being, this wholeness must be withstanding the natural stresses of life. They all follow mathematic order in the universe.

Likewise every creature in Nature varies from elephant to tiny dragon fly or red ant and including human beings have a structure sufficient to face the natural forces safely and

to complete their life cycle by following their role in Nature. These structures of Nature emphasize the specific forms which are identical and endemic to each species. Not only in micro level, but also in macro level even in Earth Landscape, each and every system in Nature has its own structure and form to survive.

02. Topic Explanation

The mind is fast. It is constantly receiving new images and ideas from the immediate environment surrounding us; or some times which we have experienced before possibly some time ago. All these ideas and images are received based on the form of the object, space or living organism for example a plant, a tree, a creature, or a place. These images and ideas received based on the form and structure of them which creates feelings in human mind.

Nature is rich in various types of forms, and provides the understanding form for each and every form that we see. Form is thus the basic character of everything generated in Nature .A form itself develops through a series of simple geometric shapes such as lines, circles, triangles ...etc, by jumbling these shapes to generate forms such as back bones – the strongest part of an image which is tangible. Likewise this is become the simple and basic unit of everything in nature.

Forms in different contexts are the causative factors for creating spontaneous feelings. This experience of Nature is the basis for the generation and creation of all the different forms of Art. For example: Poetry, Music, Art, Sculpture, crafts, Architecture, Landscape design all may be defined as some sort of expressed experience of Nature. Unlike other form of arts landscape design and architecture provide spaces to live in, while other arts provide only an imaginary experience of nature which is less tangible and more intellectual.

When considering architecture, it should be understood that it is a part of landscape architecture in macro scale; it creates new environments and shapes the environment stored in the human mind.

This is the journey of finding the way of re-interpretation of the aesthetics of nature in hard landscaping which is manmade, by analyzing its' metaphors on human mind.

According to *Oxford Advanced Learners Dictionary* (2005, page 963) "Metaphor – a noun (countable/uncountable), a word or phrase used to describe somebody or something else in a way that is different from its' normal use, in order to show that the two things have the same qualities and to make the description more powerful"

In other words to analyze how to apply the spirit of Nature in to man-made landscape in the sense of making same qualities in abstract manner to reveal more aesthetic experience and understanding.

03. Methodology

This study will describe the way of generating metaphors on landscaping in the human mind when experiencing Nature. By inspiring through Nature's earth landscape, the way of creating of man-made landscaping to tickle the mind and knock the brain to experience that something more than we ordinary see. It discusses Nature as an art form, how it affects creativity of the human mind in generating feelings. It then describes how the human mind absorbs such feelings and experience in to creativity, especially in hard landscaping. The dissertation will discuss different school of thoughts that affect art, especially landscape architecture where architecture plays an intrinsic part in the landscapes.



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Articles, books on different school of thoughts and scholarship, related to the subject are used to achieve this. The work of international, regional and local landscape designers and artists are to describe the way in which Nature may be used through imitation, ***inspirations, enhancement, and re- interpretation.***

04. Scope of work

The natural environment and landscaping are vast subjects in sense; therefore the scope of this subject is also vast. By examine the structures and forms in Nature try to understand the way they use in generating metaphors for interpreting nature in to new themes beyond ordinary, in order to make relationship between Nature and aesthetics. Then will analyze how it helps to generate different interpretation on Nature. Finally, to understand the way of capturing this beauty and aesthetics in to hard landscaping by using different techniques, without imitating or reproducing the Nature.



The study will focus on to defining Nature as an art form and how different art forms are created through the experiences of nature, by studying the concepts of scholars. Furthermore it will discuss the capturing of the aesthetics of Nature in to man-made landscaping where the architecture is a part of landscape design. By using following chapters the theme '*landscape as a metaphor*' will be woven one by one carefully. Without understand them cannot interpret the Nature into other art forms to relieve the depth that is hidden behind. The first Chapter will define and introduce Nature as an art form. The second will discuss the forms and structures that are generated by Nature with the operational principles and laws in Nature. The Third Chapter will aim to discuss the main four principles **imitation**, **enhancement**, and **re- interpretation** that adopt to capture the Nature in landscape design compare to different art forms by taking illustrated examples. Finally in fourth chapter will attempt to adopt design-techniques that can be used to generate the spirit of nature without using pure elements in Nature. Finally all are summing up in drawing conclusion on "*Landscape as a metaphor*" for generating the spirit of Nature without using pure element in Nature.

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Electronic Immature poets imitate nature;

www.lib.mrt.ac.lk mature poets steal;

bad poets deface what they taken

and good poets make it into

something better or at least something different..."

T.S.Eliot

Remarkd in 'Sacred Wood' quoted from Poetics of Gardens

1.1 Definition and Introduction of Nature.

Man is a part of Nature. Although man stepped up far away from his existence in Nature, he cannot give up his relationship with Nature. As Rohitha Mehtha explains(1979, Page 1), *there is no doubt that his life has become and tends to become more and more mechanical. A mechanical life is shaped conditioned and controlled by outer environment. In this process, man naturally becomes more and more dependent upon outer circumstance for fulfillment of his inner life.* (1) In other words he seeks his security, happiness comforts and enjoyment still in the things offered by outer environment or Nature. Nature is an art. In other words art is derived from Nature

1.2 What is Nature?

New Oxford Advanced Learners' Dictionary says (2005, Page 1016) "*Nature means all plants, animals and things exist in universe that are not made by people including all beauties in Nature*" (2) Nature means land & oceans, rivers & lakes mountains & forest, trees , plants & flowers, birds & animals, earth & sky, sun & moon, wind & rain.....etc. It raises the idea that nature consists of resources like water and forests. Energy likes light & wind, fire....etc, and life means all living creatures, wild animals human beings as well as plants and trees.

For pre historic man Nature is fascinated thing. They noticed Nature consisted with non living things such as earth, water which supports life on earth; and living things such as plants, animals which have force behind to operate its being , survival and destruction. For example, a flower which is the important part of a tree carries out its next generation. It is prepared to attract insects by using its colour, scent or honey. Many flowers bloom up in the morning white or light colour with scent and honey. By observing these events and powers of Nature, wisdom of man really understood the format & mechanism of Nature that really works. Then man adopted himself for them and used to apply them in activities to build his entities witharts & crafts. By the time by wisdom he starts accumulating other ideas, what is happiness, what is life, what is art. He himself

understood the principles of geometry behind the Nature. Then he absorbed natural colours gradually, by trial and error involved in place making for survival. Natural cover was introduced to survive from natural disasters. With understands of aesthetics, began to appreciate Nature.ex: Sun rise, Moon light, growing of trees... etc. Geoffrey and Susan Jellicoe wrote (1987, Page 10) "*the concept of mysterious forces behind all life was now almost universal, expressed in the worship of mother goddess of fertility*" (3) The climax of instinctive man as he may be called is experienced in the cave arts of France and Spain.



Figs. 1.1
Nature has forms colours, and textures
[Source: Cobot Nathan, Abstraction in Art and Nature- Republished in 1993]



Figs. 1.2
Nature has forms colours, and textures
[Source: images google.lk]



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Figs. 1.3
Nature has forms colours, and textures
[Source: images google.lk]

They domesticated animals, get used in agriculture. They started picking / getting associated with luxurious things from Nature. Making flower garlands, fruit juices, using medicinal herbs- that's how horticulture started. They noticed the people, animals and plants die; understood about life. They tried out to manure soil in order to gain its loss fertility. Landscape is created by understand earth, water, soil... how it cools, effects of water. They started to re-create the things in Nature for purpose of survival by

understanding Nature. Likewise all types of arts and crafts were emerged. They did it with great respect of Nature. By wisdom they understood the Nature is vast, incredible and a mystery and realized that they themselves are also a part of Nature.



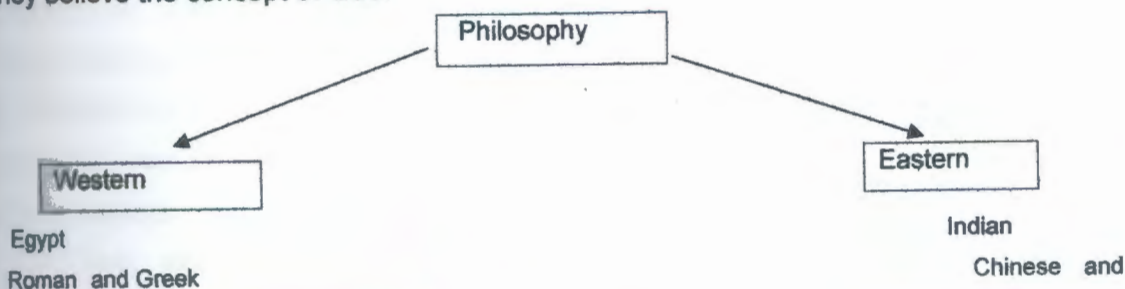
Figs. 1.4 Nature is vast incredible and mystery
[Source: ksublogproject.lk]



Figs.1.5 Nature is vast incredible and mystery
[Source: images google.lk]

1.3 Philosophy

when civilizations began in different parts of world people interpreted these things by using their wisdom and knowledge on Nature , beliefs and myths. It is common that they substitute angelic powers to elements in Nature. Philosophies evolved accordingly. Every civilization has their own way of seeing things in Nature. To explain the nature, they believe the concept of God.



Figs.1.7
[Source: images google.lk]



Figs.1.6 In West, Art to resemblance God's power
[Source: Annotated Architecture p; 44]

a) Western Philosophy of nature and art.

They believed the god, the creator of universe who created people to resemblance of him self and the environment to resemblance of heaven for sustenance of people. Therefore people in West re-created the image of God to resemblance to them as art form; and they substitute the Natural powers and events as the work of God to control the earth. Ananda Coomaraswamy explains, (1956, Page 82) that Mies Ekcharts' view (Europe) of art "...painter's power his express image as it exists reflected in mirror of God's essence" (4) In West , Art architecture and landscape always applied with strict lines of geometry , balance and order to emphasize the eternal power of god with human sculptures to the total image of god.

Greece, and Rome the basis for western thinking has been influenced from Egypt and Mesopotamian civilizations too.

- As Geoffrey and Susan Jellicoe pointed out (1987, Page 109) "*Egyptian gods were innumerable. The intellect of man and physique of the beast were combined in God like enigma of Sphinx The greatest of God was sun God Ra, who created Nile and whose passage across the sky from east to west was symbolic of life, death and resurrection.*" (3)

- Greece had the idea of pantheon of gods inherited from Mesopotamia, continued to appeal a popular imagination, it become less significant by expansion of mind; because the Greeks made the statues of their gods to resemble the human figures without adding any creative touch but by using exact mathematical proportions in order to achieve the theories of beauty. Geometry and mathematics used to create the universal essence. Man was striving towards the eternal perfection, by using principles of mathematics.

- They used to worship many gods, each individual recognized as protecting 'genius'. The emperor received divine honors to confirm the authority. With the turbulent rise of Christianity they taught the new religion, the beauty, natural or intellectual, was the channel to approach God.

b) Eastern Philosophy of nature and art.

Unlike west, east interpret the nature and its powers and creation, existence and destruction of things in Nature by using symbolical and cosmological meanings of Gods

and energies. Indian and far eastern Chinese philosophy of Nature creates true perceptions on art.

- According to Hindu tradition "Universe is considered as divine as being a perfectly balanced combination of male and female energy Shiva represents masculine, static consciousness; shakthi represents feminine, dynamic consciousness.Hindu gods and goddess are basically symbolic representations of energy that help us to understand the reality of Nature. Hindu Trinity of gods encapsulate whole life....Brahma the creative force, Vishnu sustenance force, Shiva destruction force" (5) This was the base in their creations as well as the religion.
- According to Geoffrey and Susan Jellicoe (1987, Page 68) Chinese Taoist philosophy on Nature: "all men must live, work and die within the laws of Nature ordained by lord of heaven; It emphasizze the instinctual inner harmony than outward keeping. Its cult of solitude led to a special sensitivity to landscape. After Buddhism filtered from India, china returned to its ethical basis. Since Nature appeared constant, rhythmic and unchanging, so man, having reached an ecological climax, remained constant also, like any other earthy species." (3) Thus they didn't create anything without respect to Nature and its spirit.
- In Japanese philosophy according to Geoffrey and Susan Jellicoe (1987, Page 85) "On islands where immensity of sea and sky was dominant, the basic Japanese religion Shinto, has been concerned with elements of the universe as a whole; Buddhism joined with Taoism later joined shintoism to make life and landscape a conscious religion. Zen Buddhism went further and set out intellectually to reach infinity and achieve enlightenment on the meaning and purpose of existence through contemplation on landscape" (3)

1.4 What is Art?

Life as well as Nature is a natural process of tensions, balances, rhythms; it is these that we feel, in quietness or emotion, as the pulse of our own living. Susan K. Langer says (1957, Page 8) "A work of art is a composition of tensions and resolutions, balance and unbalance, rhythmic coherence, a precarious yet continuous unity" (6)

She further defines (1957, Page 9) "Art is an outward showing of inward nature. An objective presentation of subjective reality" (6) According to Langer, reason is that it can symbolize things of inner life/nature, as it has the same kind of elements and relations.

The mind of artist draws (akarsati) a form of life/nature. It could be the same form or an abstract form of Nature which shapes further by the wisdom of artist. Art is defined as divine gift of God from heaven in most of all civilizations. In fact the art that is from heaven, where the types of exist in formal operation. When creator/iconer meditates, he could be able to concentrate his mind on what the god has made in heaven. Then he gradually absorbs its form and manner of operation to his soul. By high self-discipline, sacrifice and wisdom and skill the creator/iconer would be able to create the form and the essence of what God has made. This angelic (natural) spirit is called an Art. It could be a dance/ a paint / a sculpture/ a song or music/ a piece of architecture or landscape.....etc.

The formation of art is explained by Ananda Coomaraswamy (1956, Page 6) by using ancient texts "*...the common focus (samstava) of seer and seen, at which the place the only possible experience of reality takes place. The true knowledge-purity-aspects (jnana-satva-rupa) thus conceived and inwardly known (antar-jnaneya) reveals it self against ideal place (akasa) like a reflection (pratibimbavat), or as if seen in dream (svapnavat) The imager must seen in complete self identification with it (atmnam...dhyayat or bhavayet) what its peculiarities (nanalaksana)*"(4) He further explained this procedure on part of imager implies a real understanding of psychology of aesthetic intuition. That's why it is said that to creating of angelic work must need to practice yoga (study, practice, accomplishment, skill, virtuosity, are often used in connection with the arts- an angelic work) to improve concentration, dexterity in action (kausalya). To show this similarity in Asian and European art, Ananda Coomaraswamy quoted Eckhart's words (1956, Page 7) "*the skilled painter shows his art, but it is not himself that it reveals to us*" (4)

Ananda Coomaraswamy describes (1956) this by using Chinese concepts " *According to nature (wu) make shape (hsing) and common later phrase hsing -ssu 'shape resemblance' in same way seems define art as an imitation of Nature (Page 10)It is not the outward appearance (hsing) but rather the idea in the mind of artist, or immanent devine spirit (shen), or breath of life(chi) that is to be revealed by right use of natural forms.the work of art must reveal 'the operation'(yun) of spirit(ch'i) in life moment. (1956, Page 14,15) In Japan, Seami, the great author and critic No, asserts that the arts of music and dancing consist entirely in imitation (monomane) (Page 10) "(4) ...not only that even miniature gardens in Japan are also an imitation of nature.*

The Art is an immediate experience of Nature by an imager/ creator who capture the object in Nature in to arts by devotion and skill. In here for creation of an art the form of an object which becomes a subject to the art is very important to breathe the spirit of Nature in to arts.

Unlike Indian or Christian iconography or Chinese paintings, Mohammedan/Islamic art is not a naturalistic representation, it is aniconic, and just a diagram that explains certain ideas but not like any biological living form on earth (due to interdiction of the representation of living forms by Islam). Means Islamic art is more abstract, metaphorical rather than Indian, Christian and Chinese art which is an imitation of Nature or an angelic work. Even in Mohomaddan concept of art abstract forms are derived to emphasized the qualities of Natural objects and forms.

Finally, the relationship of art and Nature may be expressed in diagrammatically.



Nature is the base of every art; art is a creation of human being which is always inspired and nourished from Nature. At the same time the Nature is an art which functions on its' own principles of Nature. That provides born house for philosophers and philosophies on living and non living things of the universe. As a result of that one can understand the Nature and Art are not two different things, but art one single molecule of complex Nature with some kind of resemblance to Nature either by its' form, colour texture...etc. Or by its' principle of operation, or principle of scale, proportions, number...etc.



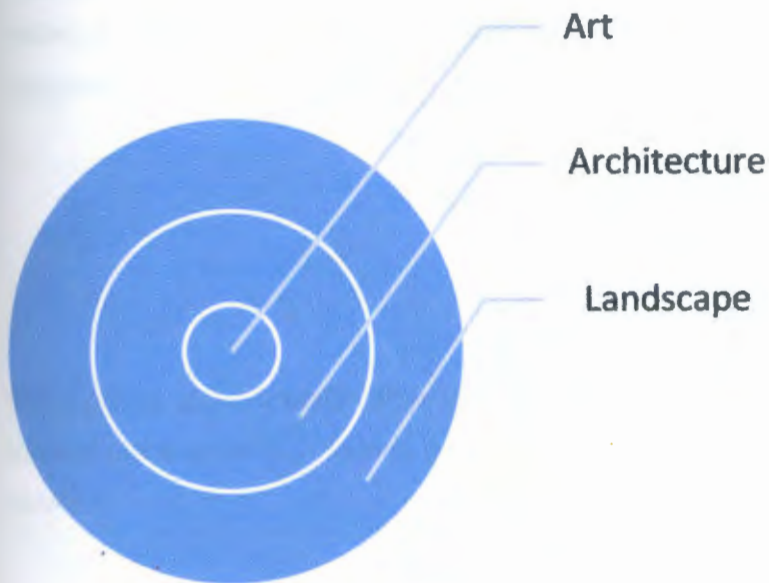


Plate 1 : Graphical representation of relationship of Art, Architecture and Landscape

Art always a part of architecture that it cannot be separated from each other; Architecture always an object in landscape, where it exists. Since it is said that Art is in the making of architecture and Landscape it expresses that architecture and landscape are also an arts. Therefore it supports the idea of that they are all derived and are nourished from Mother Nature. Nature is conceived in all forms and shapes of Art, Architecture and Landscape.



Fig: 1.8

Art is in the making of Architecture and Landscape.
Architecture an object of Landscape.

[Source : images google.lk]

An English fort sets in countryside is a good example for Architecture and Landscape which are both manmade magnificently blended up with Nature. It is an example where one cannot separate the natural from manmade; where one cannot understand whether

it is natural or manmade. At the same time it feels that it has something beyond what nature has given. Artificial landscape features and architecture forms were combined to arouse the sense of natural sensation that is always the hardest thing to design. As stated at the beginning of this dissertation, it again reminds us that what T.S. Eliot suggests,

*“ Immature poets imitate nature;
mature poets steal;
bad poets deface what they taken
and good poets make it into
something better or at least something different...”*

The architect of this creation stole the nature and at the same time he designed a better piece of place out of it.....Indeed good designer always does something better with nature.



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CHAPTER TWO - THE ARTS, THE FROZEN EXPERIENCE OF NATURE.

2.1 Forms and Structures in Nature

For distance Nature seems to be a puzzle or mystery;

By close touch, Nature makes us so intimate and simple

Once Terry Friedman author of *Hands to earth* (2004, page 1) quoted *Andy Goldsworthy* a sculptor, "I began working outside, I had to establish instincts the feelings for nature.....I need a physical link before a personal approach and relationship could be formed. I splashed in water, covered myself in mud, went barefoot and walk with the dawn. When I am working with the materials it's not just the leaf or stone. It's the processes that are behind them that are important. That's what I am trying to understand, not a single isolated object but nature as a whole". (1)

This thinking of Goldsworthy shows us the significance of creation is wholly comes an understanding of Nature. No matter whether it is architecture or landscape or any other aesthetic media, evolution in Nature is a brilliant example of creative process involving mistakes and feedback systems. The evolution (or the design) of new species nothing but an accommodation of corrections prompted by various mistakes. The dynamics of this evolving environment made this process very challenging and thus highly creative. In this process in Nature, the forms and structures are played a major role. To travel for new metaphors of art, it is needed to understand the forms and structures and the manner of their operation which makes them to exist in Nature. This is the root of concept of generating the forms and structures derive from Nature.

Once Norberg Shultz (1971, page 9) quoted *Jacob von Ukexkull*, to emphasize need of form and structure "Like the spider with its' web, so every subject weaves relationships between itself and particular properties of objects; the many strands are then woven together and finally form the basis of subject's every existence." (2) In nature every creature may be flora or fauna, and even non living things such as mountains, rocks, water-bodies are made to function of inborn instincts; to do its function and make its relationship with its' immediate environment as well as in whole nature, the form and structures are the basic component of flora, fauna and all other elements in Nature.

2.1.1 Power of Line

All living and non living things in Nature as well as art are the creation of expressive forms. Art is dealing with forms in Nature. This expressive form presents idea of inner life. The form of a substance is grown with repetition of lines; Line the basic form in Nature its power and effectiveness are incredible. Lines around objects create many different forms as well as shapes. Norberg Shultz explains, (1971, page 10) *"It was demonstrated that such geometries give a clearer approximation of physical space and still more important, it was recognize that any geometry is human construct rather than something found in Nature"*. (2) It is true that, Nature and its creations are a collection of different geometric shapes, which derived from basic dots and lines. But in Nature we cannot find any rigid geometrical forms other than organic forms that evolved from geometry and mathematics; In every element it may be physical or biological, is formed by geometric lines. But they are jagged in Nature to get more static, inhabitable, simple order to perform its function in Nature.

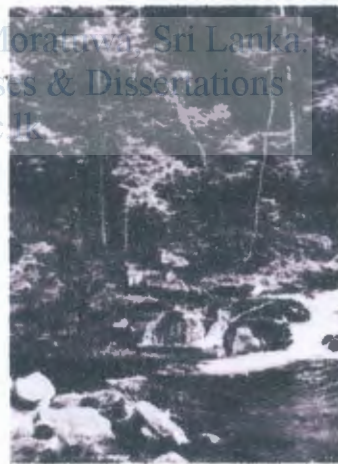


Fig 2.1, 2.2 – power of lines, basic component in Nature that hidden behind.

[source : Cobot Nathan, Abstraction in Art and Nature- Republished in 1993, page 59]

Although no one can directly see the geometric forms and structures in Nature, one can experience these geometries, when tries to grasp the nature and its experience to his creations. It may be art, architecture, landscape or even it could be some music. By this way, one can understand the power of geometry in creation and evolution of Nature.



Pre-historic drawings on rock & cave walls begin with few simple lines. But it symbolizes many feelings and perceptions of them. String in irregular manner also appears as a line, that we called is "stick figure" which is used as powerful and meaningful line to convey ideas in Nature. Nathan Cobot (1972, page18) points out "*stick figure is beginning of abstract analyzes the structure of a form*"(3)

Use of Line in structural manner is a central part of Nature and Arts. There are variety of lines; straight, curved, long, short, thick, thin, jagged, rhythmic....in Nature etc. There are basic qualities that could be expressed with a line. It can be found **main four types of lines.**

(1)These numerous lines can be divided in to two basic forms,
lines

→ Straight

→ Curved lines

(2) Line exist in combination of 2 original forms.
(3) Line can be broken and also adds "dots and dashes" – vocabulary of line.
(4)Line variations in Thickness – thickness of line creates strong eye catching accents where line is thickest and darkest; give sense of air and lightness to the thinner lines.



Fig 2.3: Branches of tree are lines which have volume and form, show a record of trees' life.
[source: Cobot Nathan, Abstraction in Art and Nature- 1993 page30]

Other than the biological value, When seeing a tree, for artist it's an art, for landscape designer it's an element that help to making a sense of place, for architect it is an object. A tree has gained these many different characters because of its' form which is a creation of collection of basic lines; which is further shaped by vocabulary and variations. Thus it gets its dramatic form. As it is subjected to different climatic changes, it grows more artistic way and conveys the ideas and meanings in relation to its scale proportions, space and time. Behind all these things, when see it more intellectual and aesthetic understanding, one can experience the aesthetic theory based to make it on the earth.

A. Einstein described (1921,Page 3) "*When mathematical propositions refer to reality they are not certain; when they are certain , they do not refer to reality*"(4) Mathematical proportions may not be static in nature; They are varied depending on their heredity, climate, geo-physical conditions, space, environmental conditions such as temperature, sunlight, water...etc. As nature always rejuvenates or grows it cannot be merely mathematics or geometry; but behind that the secret is geometry and mathematical proportions.



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There are more patterns create by line forms based on curve in Nature.

- (1) When line curves - produces 'circle'
- (2) When it coils around its own form closely not rejoining - forms 'spiral'
- (3) The spinning wave moves around an axis and the open end grows larger uniformly - it creates

'Equiangular spiral'

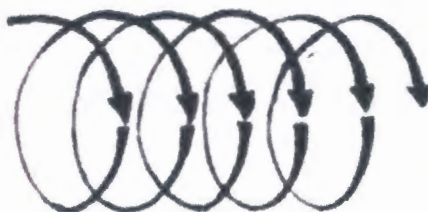
- (4) From any one of above three lines that could be forms - a 'helix'

By simple stretching the form out in space till it becomes like curled wood chip from lathe.

Many plants, trees flowers and creatures in nature follow these curved forms to suits it functions and performance in nature.



(CIRCLE)



(SPIRAL)



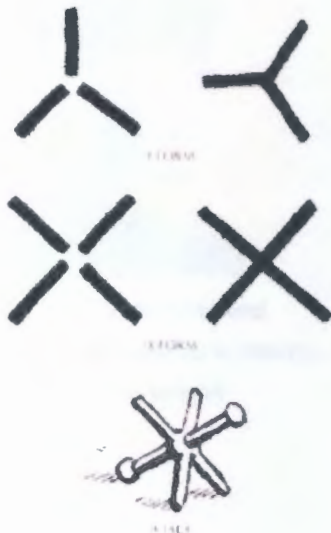
(EQUIANGULAR SPIRAL)

17. These are line forms generated by the spinning wave

Plate 2.- Curve lines the base of many organisms in nature. [source:Cobot Nathan, Abstraction in Art and Nature page 18]

Three dimensional curves generated by straight lines

- (1) "Y" forms
- (2) "X" forms
- (3) Combination of "X" & "Y" forms



Plates 3. - Three dimensional Curve the base of many organisms in nature.

[source:Cobot Nathan, Abstraction in Art and Nature page 18]

In Nature skeletons of certain radiolarians and some forms of thorns adopt these forms while spiral and equiangular spiral can be extended into 3 dimensional forms by circling movements which are elliptical.

Rather than straight lines, in nature the true experience is the spiral forms that almost all type of living and non living things are existed. Not only that it's the most harmonizing and static form in Nature. Although there are line forms they are also derivations of circular forms. Once that *Theodore Andre Cook* wrote (1914, page1) "*Spiral or helix may lie at core of life's first principle- that of growth. Spiral is fundamental to structure of plants, shells and human body; too periodically of atomic elements and animal horns. To microscopic and to Andromeda nebula spiral is a key to understand the organic nature and perhaps living creations of human mind.*" (5)



Fig 2.4: Spiral forms in thorn structures.

ex: skink cactus-

[Source- images google.lk]



Fig 2.5: Curves, lines and colours get together in Nature. –
[Source- Zen simple]



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Plate 4: Curves and spiral forms are base of creating creatures- radiolarians, thorns and snow flakes in Nature

[Source: Cobot Nathan, Abstraction in Art and Nature- Republished in 1993, page 19.]

Plate 4: Curves and spiral forms are base of creating creatures- radiolarians, thorns and snow flakes in Nature

[source : Cobot Nathan, Abstraction in Art and Nature- Republished in 1993, page 19.]

Spirals and curves show the most static in structure and growth forms. *"This is the principle of yielding a little to endure a lot"* (5) When many tender forms , too weak in

their own structure to rise vertically from the earth, turn themselves from the midair until they strike some upright thing. Not only the creatures, but also the weak plants and trees twine around it and produce their leaves and fruit as they hang upon its strength. A hawk will ride the updraft between mountain peaks and in gradually widening spirals. On winding roads animals and men carry heavy burdens to the top of steep hill sides.

It is the principle by which the limited powers of natural forms master the pull of gravity. They are the masters of earth life; as like as this truth, these spiral and curve forms can be the base for creating landscape metaphors by using formation principle or its' structural principles. They could be used as base to create infinite numbers of landscape structures, elements and designs by inspiring the Nature for designing innovative symbols called "*landscape metaphors*".

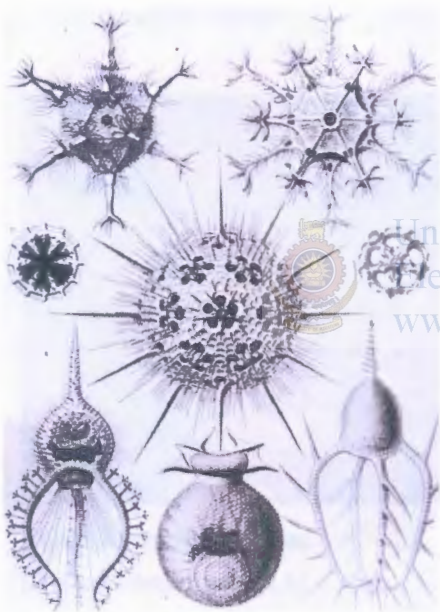


Plate 5: Curves and spiral forms are base of creating creatures- radiolarians, thorns and snow flakes in Nature
[source : Cobot Nathan, , Abstraction in Art and Nature-
Republished in 1993, page 20.]

- **Using more than one straight lines generates grid forms**

Combination of straight lines in rigid geometric pattern creates 'Grid iron'

Ex: Anuradhapura lay out, modern American cities

By using straight lines in three dimensional way creates 'Dalice structures' That could be seen in metals and minerals in Nature.

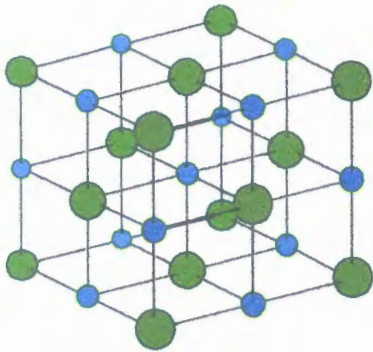


Fig 2.6 Dalice structure in Minerals.-
[Source-imagesgoogle.lk]



Fig 2.7 Grid iron pattern in city forms
[Source-images google.lk]

• Cosmic Lines



Fig 2.8 Andromeda Nebula
[Source- images google.lk]



Fig 2.9 ripples of water
[Source- images google.lk]

One of the most impressive line forms of all is the great line of '*galactic superimposition*'. This is a form based on spinning wave, and consists of two curved arms drawn inward to mutual centre around which both forms turn.

Ex: ocean currents, patterns of hurricane, seed patterns of sun flower, spiraling galactic forms of universe

Ex: meeting points of sexual organs of two mating animals represents the centre where the two galactic arms meet. The curving lines of two bodies represents the two arms of united system.

" recognition of these common links of form through out all of Nature is quite staggering" (3)
These basic forms created by lines in Nature are the 'creative or generic forces' that formed a generic form of living and non living things.

2.2 Operational Principles and Laws in Nature

*"We see the world piece by piece,
as the sun, the moon,
the animal, the tree; but the
whole, of which these
are the shining parts, is the soul."*

Emmerson

Quoted by Anthony Lawlor (1994) (6)

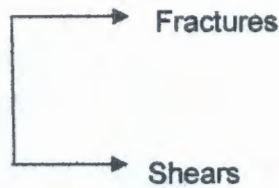
Nature is operated by the sun, moon, wind and rain. These elements are the sources that fertilize the nature; provides dampness, warmth, and cool, light and darkness in correct time and quantities which needs to germinate, grow, ripe and mature. That means, the nature is operated by energy forces. Once energy is getting installed the new generation gets birth. When it release the energy means, the previous generation is get destructed. When one called it is ripen or grown, it symbolizes that energy stored are converted or transmitted something else.

When the things are obeyed in Nature principles and laws these could be understood by carefully being in touch with nature physically and emotionally. By being subjected to this unending process in Nature, again some changes in forms, shapes and structures could be understood. Again these things are revealed by the power of lines.....

- **Lines of break, fracture and shear**

One ways in which forms are broken, these are the results from impact is dictated by the structure of particular materials as well as kind of forces it meets.

There are two types of forces



Ex: When trees are getting old, bark of tree shows expansion of growth in horizontal breaks. And darkened underlines of bark are resulted due to weight, volume and position of the substances.

Ex: Rock crushed

It is resulted due to the compression between force of blow and counter force of stability of force rock rest upon.

Ex. When a pane of glass is shattered a compressive blow at one point causes a glass to crack outward from the point of impact along radiating lines which is resulted from super imposed pattern of circular waves shock.

Ex: Skin of a reptile The skin is fallen down when the reptile getting aged. The pattern of scale on the skin shows the shear and fracture forces of nature.

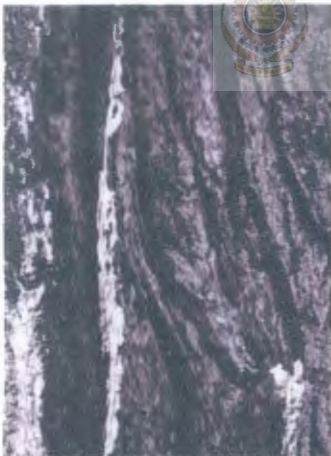


Fig 2.10 Tree bark

[Source- Cobot Nathan, Abstraction in Art and Nature-
Republished in 1993, page :30]

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Fig 2.11 Weathered Rock

[Source- www.docspics.com]



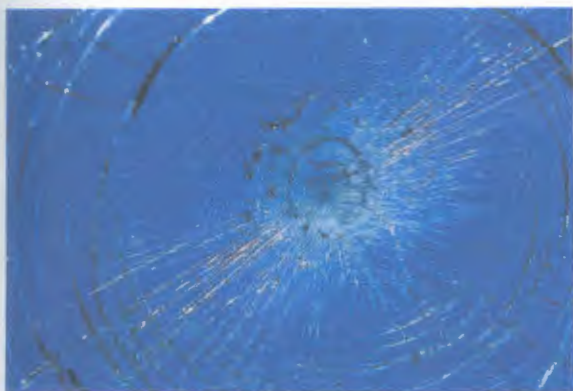


Fig 2.12 Glass shattered

[Source- www.3dsmodels.com]



Fig 2.13 Scales of reptile

[Source- images.google.lk]

All things have birth and beginning, which could be seen and get noticed by the formation of lines. These lines are created through the long process of Nature, emphasizing the force of destruction in Nature. Line can be use to show liveliness and immobility. It can be used to show forms of living Nature and forms of inorganic substance decline toward death of living form and erosion of non living forms.

These are certain principles of growth and beauty. Theodore Andre Cook wrote (1914, page 3) " *The world of life is whole purpose of material universe in as much as it leads to the development of an infinite diversity of ever living and progressing spiritual beings. This diversity have been brought about through what we term the 'laws of Nature' really the force of Nature acting on matter, which itself seems to be an aggregation of more refined forces acting and reacting for the most part on what appear to be fixed and determinate ways.*" (5)

He further quotes A.R.Wallace (page 4,1914) "*In this view of life with its' several powers, have been originally breathed by creator into few forms, or in to one and that, while this planet has gone cycling on accordance to fixed law of gravity form a simple beginning endless forms most beautiful and most wonderful have been and being evolved.*" (5)

2.3 Sensing, Reasoning and Imagining of Forms in Nature

A form in Nature describes entity that has meaningful structure, a thing that generally standby itself such as human beings, horse, fish, micro organisms. A form in nature is a thing that built on pattern that it is repeatable. In form in nature such as living things all

cells, bones, fruits, organs are blend together to form a united creature. Finally a form is carried by the structure behind. One can understand that the structure is more important when considers the operating principles in nature. As *Anthony Lawlor* describes (1994,page 12) "*Physical forms are basically concentrated information – consciousness locked in specific patterns of awareness*"(6) Forms in Nature containing universal power of creation, growth , existence and destruction which would be the materials for artistic creations too.

Purpose of these forms and structures, reminding us the regenerative function of each and every element, creature in nature. Their form, textures, colours, growth patterns all remind us give us a delight. *Anthony Lawlor* quoted one of American Indian's words to describes the knowledge and aesthetics restore in Nature (1994,page 12)

"...we see the world around us many symbols that teach us meaning of life.....You could notice if you wanted to, but you are usually too busy. We Indians live in a world of symbols and images where spiritual and common place are one.....To us they are part of nature, part of ourselves- the earth, the sun, the wind, and the rain stones, trees, animals, even little insects like ants and grass hoppers. We try to understand them not with the head but with the heart." (6)

One can understand that in earth landscape every inch, every molecule of Nature supports its wholeness and continuation. Hence when experience the landscape; it reveals the wholeness in Nature. Nature is operating as united system not separate entities. If we steal a falling leaf or pluck a flower, or fall down a tree the gap it creates cannot be filled. Although we can't see it, it matters not only its' ecology or biology; but even aesthetically it creates a gap. Means, it tends to be lacking something. Like solitude for human beings. When we imagine a design by inspiring the Nature, it is essential not to remove or add so much. If add or remove unbearable amount from nature it takes more time to absorb or settle within the system. Once the American Indian said- these things are deeply connected to the sacred power of life and Nature. Every inch, every molecule, every breadth has its' sense of universe; mythic universe. This is the way of its operation. It's a way of operation as a whole; sacredness, emotional experiences are generated which can be slow down the mind and body and rising up the spirit behind.



Anthony Lawlor quoted *Fae ti Ching* in his book. (1994,page xi)

" Nature is like a well:

used but never used up. It is like a internal void:

filled with infinite possibilities.

It hidden but always present" (6)

Once Thomas Gospel said that(1994,page xi)

" Jesus says the sacred kingdom of heaven is spread across the face of earth

but men do not see it" (6)



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CHAPTER THREE - CAPTURING NATURE INTO DIFFERENT ART FORMS & LANDSCAPE – DESIGN

Nature is an amazing art. It is not static but dynamic. As explained chapter one and two, when observing nature, one could understand its natural changing process which brings the sense of wonder to our mind. In each changing step nature has its own rhythm and art. When live in nature with open eyes and mind, one could be able to pick and notice its changes. Changing of forms, when things grow, changing of shapes, changing of its colours when reaches to nature's climax, falling down to nature's elements. All things happen with in certain time and limits flowing its own rhythm which fits to its niche. All of these movement and rhythmic changes of nature are apart of everyone's experience of world about him. The changing of look of earth as season follows season is a part of drama of nature that is why E.A. Hurwitz explains these amazing features of nature a comprehensive plan of nature. She explains it in her own words in (page 39, 1964) "*A comprehensive plan that is capable of great variation but perceptibly ordered and sequential not only permeates every living form but also governs every moment.*" (1)

In the above ideas, it reveals that the nature operations in her own laws of nature. When deals with nature, it is necessary to follow-up its operation principles and laws. Nevertheless, there in nature, are the basic things man need to understand; there are the principles of weight, porosity, resilience, pressure as well as the principle of order, scale, proportions, harmony, colours and number. To be learned at first hand a sensitive mind could be able to gain and understanding of them when admires or lives in nature.

3.1 The Process & Creativity of Human Mind

When people live in nature they observe things in nature. Among them, some are more sensitive and keen on changes, rhythmic effects, and incidents of nature. They experience nature as an art for aesthetic purposes. For one who admires nature need special kind of ability of sensing the nature as an art. That means a persons could be able to live in the midst of profound plan of nature to spend his whole life just in learning its ways by heart and mind and skills of brain without having a real purpose. Through this constant training of mind one would able to use this knowledge and experience of nature for productive artistic purposes, such as for making an art, poetry, drama, a sculpture, architecture, may be landscaping or what so ever. For this reason, in the

experience with nature a person need to concentrated upon how he need of senses his touch, sight, hear, sense, taste. A person whom really involve in process of creativity, he must have concerned with discovering how he individually react to intimate contact with nature. Nature like mother's womb for able to conceive art ideas, analyzing them , and bringing forth so-called finished results all require practice too. By observing and picking all dramatic incident of nature and artist could use the knowledge he gain for creating novel forms by inspiring what he experiencing nature. For creating new form inspiring from nature is called creative process of human mind unlike scientist who have final answers for physical intellectual problems, a person who deals with creativity (may be an artist, architect or landscape designer) may not need to have exact similar answers for the intellectual problems.

They could use deferent form of art to express and evaluate their experience and feelings by the things & memory he picks in the nature. In these creations one could notice something beyond the nature in the art. This is resulted from the person's power of imagination, his views on his specific experience of nature, the language he use to convey his massage. In this process of it reveals the way of creative person seen things,-they see things differently, some times he must forego the tangible and visual, forsake the habits of everyday thought, and follow a new path of his own. In this process, artistic mind could be able to arrange, rearrange discard some or add his own ideas and details, when in his productive creations. The important thing is what he does is within the limits of nature. It may not necessary to get the same way in nature. It is just an inspiration from nature and would be a different, innovative form of art; but the principles and laws of nature needed to be within it. To prove these ideas E.A. Hurwitz quoted George Santayana - *soliloquies in England* in her book (page 46, 1964) - "*men are ruled by imagination: imagination makes them into men, capable of madness and of immense labors. We work dreaming.*" (1)

Imagination changes the scale of everything and makes a thousand patterns of the woof of nature, without disturbing single thread. It's hard to explain the thinking process of mind in creativity. For example when someone senses the world around him, he is recognizing the fact; it may be consciously or involuntarily work-out. He could examine the structure and noticing how it moves and change and can connect facts this last is reasoning. For example when he thinks of living animal rather than skeleton, or when he

tries to understand the song of the bird he is imagining himself in them. Responding to that inner sense of well being, he reaches the conviction that it is good. Here he is taking it as a whole, he perceives (gathering) everything in relation to something both inside and outside himself. This is the way of human mind grabbing and picking things from nature by using faculty of imagination, but he may not satisfy unless he is using it in his creations. Creative professionals means architects, artists, landscape-architects etc. Use their keener senses and their intuitive grasp of essential relationships for their creative Endeavour.

It is also possible for the human mind to take materials, sensations and facts and throw them together without regard for their known nature and out of any accepted sequence, as in a dream. Human mind has to work more for trying to organize these in a new way until the creative person find a way of new creation. When get reasonable idea the creation is weaved around the new concept. Here one can notice new relationship of ideas, with underlying principles and laws of nature which inspires from nature itself.

This creative process could be explained by logical manner for understanding. According to Omar Faruque, Design Process is very logical and comes up involuntarily through human brain and mind. He further explains (page 94) "*Observing the nature with the naked eye is an art that we have either forgotten or not developed to its greatest potential. Observation is an art. It requires a curious analytic mind. It is an activity of making cognitive connections*"(2) It explores the knowledge on form and shapes, colours and various other combinations such as the scale, proportions, contrast, rhythm..etc.

3.1.1 How the Brain Hemispheres Supports for Creativity

In process of creativity, the brain is the most important part. The brain hemispheres differ not so much in what they perform, but rather in their manner of thinking. As explained by Omar Faruque (page 65,66) "*The left hemisphere's approach is sequential , doing one thing at a time . It is linear and uses labels or names to keep track of things. Its way of knowing is through analytic, logical and deductive process. On the other hand right hemisphere employs a holistic approach. It can perform parallel processing of information. It synthesize understand metaphoric relationships and makes leap of insight. Its' perception is intuitive, spatial and multi-*

dimensional. Its way of knowing is through gestalt. It has been suggested that it may be the seat of the "unconscious" as described by Sigmund Freud."(2)

Further according to Omar Faruque (page 65,66) the right hemisphere's ability to perceive form and spatial relationships is what helps us to draw or making new forms and spaces. " The capability to make holistic observations, synthesize parts in to a workable whole, comprehend visual metaphor and deal with unfamiliar also belongs to the same hemisphere. Thus it is deeply link with our problem solving faculty, especially if the problem is spatial in Nature. Architects, Landscape architects, Interior Designers...etc. All deal with space and spatial manipulation in some form or other. Thus use of the right side of brain is extremely important in the act of design".(2)

Verbal
Logical
Linear
Temporal
Abstract
Methodical
Sequential
Syntactic
Numerical
Directed



Plate 6. Left Hemispheres Approach of Problem
[Source: Graphic Communication as Design Tool by Omar Faruque, page 64,65]

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Plate 7. Right hemispheres Approach of Problem
[Source: Graphic Communication as Design Tool by Omar Faruque, page 64,65]



Imaginal
Intuitive
Holistic
Spatial
Concrete
Synthetic
Simultaneous
Metaphoric
Analogical
Free

Zero Cognitive Worlds 65

3.1.2 How To Recognize the Meaning and Beauty of Nature.

The nature conveys the spatial and temporal aspects by its forms, shapes and its qualities of wholeness. It has the degree of comprehensive and capacity to represent the spiritual and emotional heights of human experience.

Artist / Architect or Landscape Architect requires a complete involvement with objective conditions which he is going to utilize for giving a vigorous successful manifestation of ideas.

To convey the meaning through an art form, a creative person must be needed to feel the intensity of experience of nature very strong. Shamala Gupta quoted Rabindranath Tagore From his article What is Art -in her book (page 35, 1979) *"the artist establishes a communion with the nature. It is as if it were she asks him – have you understood me? Here I am and the artist will always have an answer " yes I have known you, understood you, not only with my head, but with my heart, you are a friend of mine". (3)*

As Shamala Gupta explains further.(P.35, 1979.) *"There is a hierarchical order in the experiences which are postulated as ideals to be expresses and we have accordingly a graduation of media also according to their capacity to arouse in us the different levels of aesthetic experience .These levels of sublime that we are thinking about are represented through dialectical order of nature."* (3)

This order of Nature had been explained by Leonardo Davinci (Quoted by Hurwitz. 1964, page 28) as *"Every part is disposed to unite with the whole that it may there by escape from its own incompleteness".(1)* The underlying principles come slowly and often with great difficulty to the mind of man. One can only knows that, like all of the forms in life, he will inevitably fulfill the purpose for which he is designed.

As Explained in 2nd chapter all nature's elements and actions follows their intrinsic own meaning according to their place of universe or nature.

- 1) Central Principle.
- 2) Axial Principle.
- 3) Spiral Principle.
- 4) Vertebrate Principle.
- 5) Expansion and Contraction Principle.

By all of these Principles it reveals the movement and growth, gradual ascent and descent simplicity and complexity and adoptions in nature. The artist, Architect or Landscape Architect ... are the creatures that would be able to absorb the inward beauty and intellectual truth which is in the form of intuition a strong feeling in Nature by their creations. In this process it is hardly to avoid the laws of nature;

Balance, Symmetrisity, Monotony, Proportions, Scale, Unity, Rhythm, Beauty, Ugliness, Order are the laws and principles which derives pleasure of nature.

3.2 Applications of Natural Aesthetics into Different Art Forms and Landscape.

In aesthetics the nature come first and would last for the longest intimacy with nature would always be the greatest friendship. Every art has sort of intimate relationship[p with nature, it may be reflect directly or sometimes; indirectly as underlying quality.

" For the artist, communication with nature remains the most essential conditions. The artist is human, himself nature; part of nature within natural space". (Paul Keel. Cp.1992, 233) (4)

Man looks into the nature with reference to his possibilities and desires and nature ceases to be a totality of objects and things, Complete and fulfill like in the In – it self; and becomes linked with man's intention. As Rekha Janji, explains the how human mind absorbs intuitive ideas from nature in her book (p.88, 89, 1980) explain 3 types of consciousness.

- Perpetual consciousness,
- Conceptual consciousness
- imaginative consciousness

" The imaginative consciousness posits its object in a manner different from that of a perpetual consciousness. Perpetual consciousness is dependent upon the existence of the object perceived, while the imaginative consciousness implies the non existence or absence of imagined object. Imagination operates on the basis of the negation of what is here and now" (page 89) (5)

Although but conceptual consciousness is different from all two and nourishes from perpetual and imaginative consciousness. However all these 3 consciousness is always used combined for aesthetic creativity.

When apply aesthetics into different art forms, sometimes, the symbolic meanings of nature are applied, while in other cases, the element derive from nature is used for other arts. The qualities of nature also used to create, the same experience; example in Dancing and Music inspired from natural rhythmic effects in paintings it may be colours, forms shapes, qualities derives from nature. Intuitively all these characters that inspire from nature imply to aesthetics.

In aesthetics all arts tangible component such as form to eyes and skin to order to nose, taste to tongue,and as well as tangible components such as expressions, composition, Grammar.....etc all derive from nature. Nature also contains these aesthetics. Aesthetics feelings in nature is pleasant according to the feeling of usual mental and sensual experiences Nature can be understood in two ways, experiencing of nature in only the outer appearance is the lack of understanding or perceptible thinking of nature. It can be imitated, enhanced or re interpreted. By creative people in different art forms ex : Art and painting, sculpture, Music Dancing Architecture and even in landscaping experience of nature in depth is an intelligible and meaning full looking of nature can be categorized in two ways on is the visual aspects and the other one is the symbolic aspects. It is can be explained in another ways it is called tangible and intangible looking at nature.

3.3 The Three Principles of Nature Capture in Landscape.

(i) Imitation

Imitation of nature is close to representation. Therefore imitation of nature is a kind of representation of nature. Nature Imitation in art is neither mechanical skill nor irrelevant distraction. In imitation, the artist / Architect or Landscape architect doesn't have do much in intellectual part. It gives same effects of Nature which is very primary to the connoisseur. For example, in Landscaping, Imitation is very weak design. As once it's a sort of iconography. Once Ananda Coomarswamy says (p.128, 1934) "*The lotus in sculpture*

which belongs to iconography can scarcely be confused with the lotus of the botanist "(6) -

Transformation of Nature in Arts). It is descriptive like nature's original elements Means realistic. Ananda Coomarswamy explains that imitation is even believed that the impulses of primitives which is no intellectual intangible competent " *Realistic art must be regarded as "decadent" that is to say, falling short of what is proper to the dignity of man as man, to whom not merely sensible, but also intangible are accessible.*" (page128,1974) (7)

This type of "Work of Art" – (It may not only art but also architecture, landscaping....) is no longer creative, or extra – ordinary.

Even intellectually undeveloped person can do imitation or reproducing the nature. Thus it always ends up with incomplete work that means by imitation cannot do something unique; always remain as secondary to nature. Because Nature the unique, balanced orderly creation is a complete art itself. It never leaves a place to complete by somebody else. So this completeness cannot be achieved by more imitation the artist may loose tiny, points of ending and shaping of nature and it never includes the sublime meaning which has something beyond what nature creates.

Example 01



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Sri Lankan examples for imitation of nature into Landscape.

The realistic representations of birds, waterfalls in manmade version may not full fill the mind for longer time. Just titillate the mind for instance and for longer time, it happens to feel that it is artificial. Not provide sane quality of Nature.

Once Dr. Sarath Kotagama explained the reason of imitation of nature: "*if we have something which has value for it or if something is scarce or remote to us – people feel it has a big value for them. That's why they try to imitate it*".

In Sri Lankan urban situation this explanation on imitation is true. As fragmentation of land is high it is hard to save a plot with high bio-diversity, and Due to increase of cutting trees and destroying nature for development and economic values the value for natural elements and places getting good demand as pleasure points for panic lifestyle. The

imitation of nature in small areas for instance to match to the lifestyle has higher demand although imitation (reproducing nature) is primary design. It gets more popular as the easiest strategy that could be followed up by anybody else. Nevertheless it has no intelligence only the primary skill of art is enough.

Ananda Coomaraswamy quoted Ekchart in his book (p 129, 1934) to explain the true quality of imitation. *"The Eye in itself is a better thing than the eye as painted on the wall"* (6)

Example 02. Japanese Gardens

Japanese Gardens are the miniature version of nature of remote areas. They used this tradition of imitation of nature as miniature gardens as a need to express their love of natural beauty. By those 2nd hand creations, they depend upon its own intrinsic refinement and nothing mere it is an illusion to please the mind for while. In Japanese art of gardens they used borrowed views of hills and maintain and incorporate with manmade nature.

Example 03 - Chinese Gardens

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Chinese Landscaping tradition honored imitation and followed little advanced manner by applying symbolic meanings for natural elements. In this sense by these symbols always conveys a certain message or quality in nature. So, it is necessary to have knowledge on philosophy, religion, art and culture of the place. It reveals the manner of operation of nature not more nature's illusion. However imitation never shows the talents and skills of good Landscape Designer. It is an art of ordinary man; not a well talented person.



Fig 3.1 Sri Lankan Example

[Source: gooleimage.lk]



Fig 3.2 Japanese Gardens

[Source: Y.Kawaguchi, Serene Gardens, page 4]



Examples for Imitation of Nature

Fig 3.3 Chinese Gardens

[Source: www.googleimage.lk]

(ii) Enhancement

"Physical forms are basically concentrated information – consciousness locked in specific patterns of awareness." (Page 12, 1994) (8)

As it is said in the quotation physical forms gives certain information of the place or the natural element. But when looking in to it consciously, can understand the pattern behind it, to create a wholeness of nature. Where the beauty of a place is leads by Natural Landscape or agricultural Landscape of a place, the man made creations could be blended it to harmonize with the existing natural or agricultural Landscape without highlighting the unnecessary built forms. This technique is called enhancement of Nature.

In most cases, Geoffrey Bawa, Sri Lankan Architect and Landscape Architect named as "genius of place" adapted this technique to steal the piece of nature into his built environment and try to relate his nature derived built forms in to it. When experiencing his creations, it feels as hugging the nature. In here, he let his Architecture to camouflage wildness of nature. He borrowed things from nature. That's why *"His buildings are qualitatively insupportable from this vision of time and geography"* By enhancement – makes his places more line and harmonize with nature and it creates a meaning of that nature extends into the built environment and buildings going to be huge the Nature, the separations of these built and natural cannot be identified as it blends well and entangled skillfully. He projects a path of vision, deploys objects, contains spaces, arranges height and shadow across a vista or a constrained geographical tableau." (Page 15,1995) (9)

By studying the plans and sections of his buildings projects this technique can be understood well

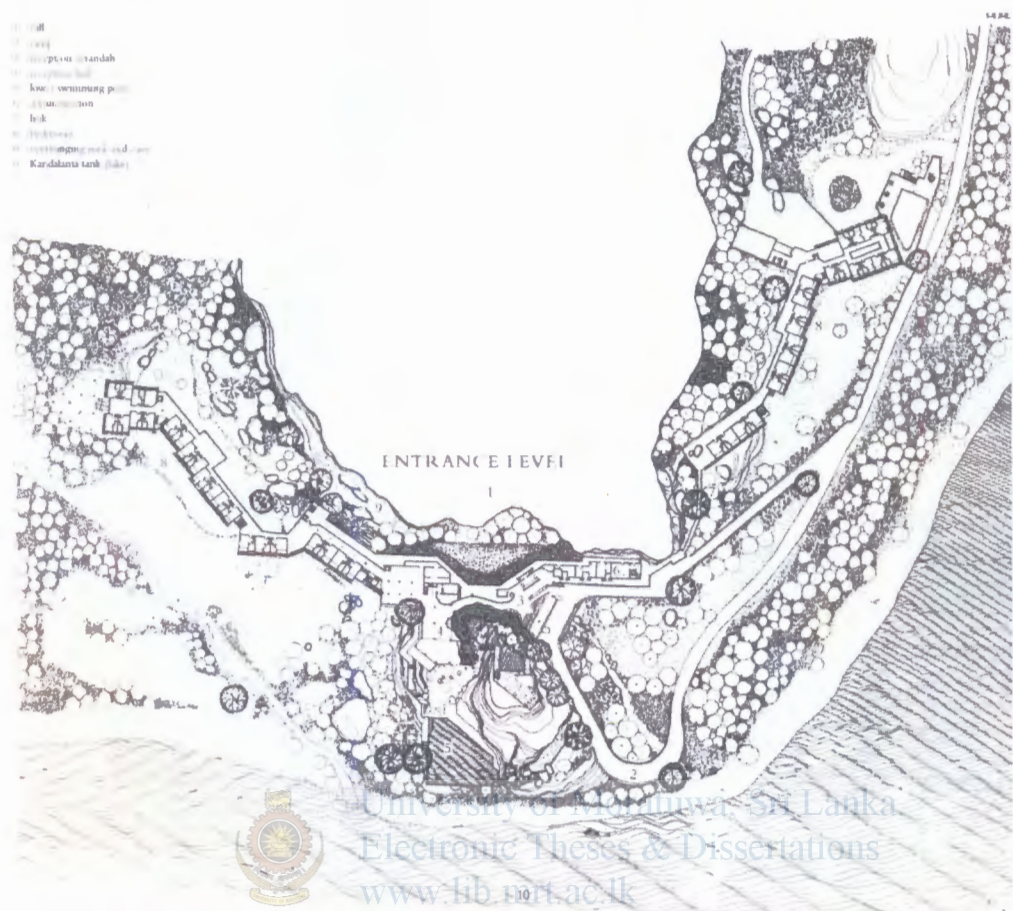


Plate 8. Plan of Kandalama Hotel [source: B.B. Tailor, Geoffrey Bawa, 1995, page174]

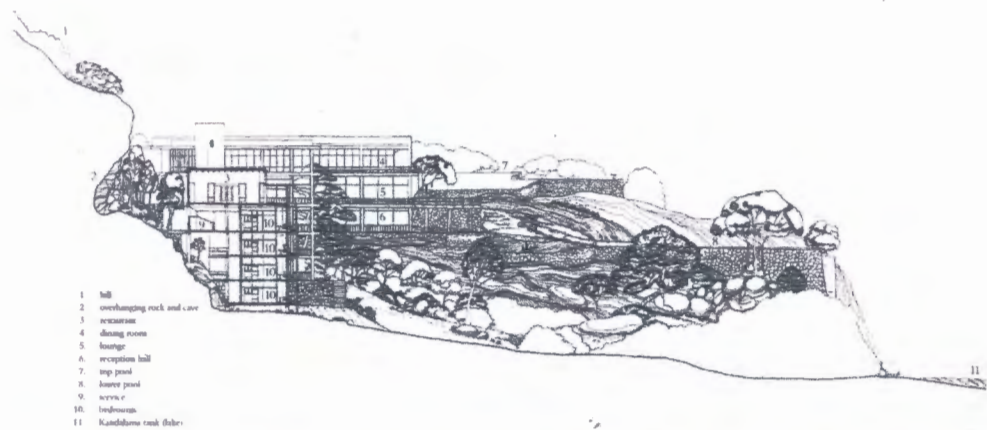


Plate 9. Section of Kandalama Hotel [source: B.B. Tailor, Geoffrey Bawa, 1995, page 176]



Fig 3.4 Kandalama Hotel

[Source: B.B. Tailor, Geoffrey Bawa, 1995, page 176]

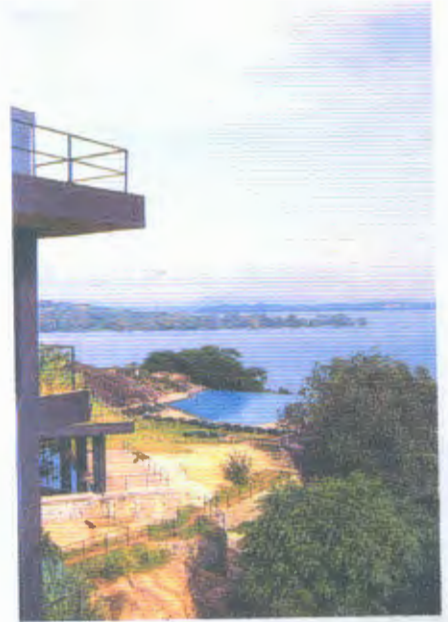


Fig 3.5 Kandalama Hotel



Plate 10. Plan garden & House Lunuganga [source: B.B. Tailor, Geoffrey Bawa, 1995, page 10]



Plate 11. Perspective view of Lunuganga Garden and Lodgings [Source: B.B. Tailor, Geoffrey Bawa, 1995, page 10]

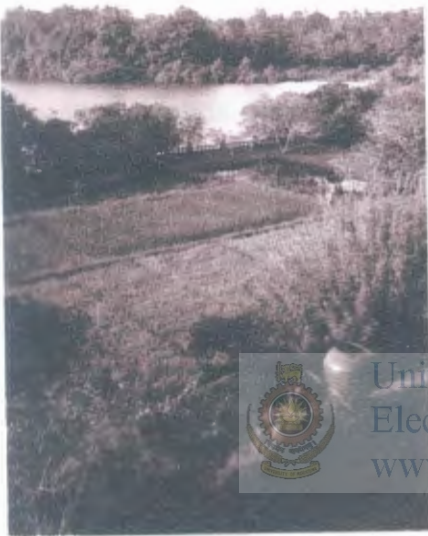


Fig 3.6 Garden of Lunuganga extended towards Nature [source: archnet.org]



Fig 3.7 House and Garden of Lunuganga extended towards Nature [source: archnet.org]

But this enhancement not a novel concept. It is practiced from the past by many cultures. In Sri Lankan culture and Landscape traditions this is not a innovative concept. It is the most successful strategy of manumitting the harm to nature by manmade environment and the most convenient method of saving energy to maintain the nature as it creates "The garden is an emblem for the abode and aboard for a garden". (P.15)

(iii) Re interpretation.

Unlike imitation, enhancement is more creative; But enhancement never open out something innovative in sense; it just highlights the true characters of nature and it never destroys the nature. Enhancement let the nature to stay as it is and the design is incorporated and is projected in to Nature.

Unlike above two techniques, Interpretation needs much more advanced mind to capture the nature's sublime quality and truth and used it in the design in abstract manner to convey emotional message rather than become an elephant of physical stimuli.

Re interpretation deals with intangible intellectual capacities of human mind. *"...When you want to respond to the calls of Nature you must take care yourself, for I cannot be of any use to you."* (P 36, 1970) (10)

...Behind its biological existence and operation in Nature, it eminent intellectual truth of universal order as well as aesthetic component. If one could able to grapes this conceived truth or intellectual component into aesthetic aeration and make something beyond that this is called interpretation of Nature. To interrupt Nature in philosophically, it is intangible but artist could make this interpretative in his creation called arts which would be see or feel or in sculptures it could be even touch; in music it could be listened; in Architecture and Landscaping it could be lived in, feel, see and touch ultimately it could be experienced by 6th séances .

Different people would experience it according to their intellectual capacities and knowledge on Nature and its operation.

In Zen Buddhism this interpretation could be explained as "satori" – *"satori may be defined as intuitive looking into, in contradistinction to intellectual and logical understanding. What ever the definition, Satori means the unfolding of new would hitherto unperceived in the confusion of a dualistic mind."* (10)

It really speaks about qualitative thing in Nature or emotional experience in Nature. That cannot be sourced up or quantified but it could be intuitively felt. *"As to attaining the goal and taking hold of the thing itself, this must be done by one's own hands, for no body else can do it for one. As regards the indication, it lies everywhere when man's mind is matured for "Satori" it tumbles every one, everywhere an in art late sound, an unintelligent remark, a blooming flower or trivial incident."* (page 139,1970) (10)

"zen has no business with ideas

Satori is sort of inner perception indeed of a single individual object but perception of reality it self so to speak" (page 139,1970) (10)

It further says *" ultimate destination of station is toward the self (see the world with new eyes and open mind, it experience something new and fresh but already exist in reality.)However important one's experience in things worldly it is like a drop of water thrown in to 'unfathomable abyss'."* (p. 41,1970) (10)

The insight also can be used to experience the quality of nature in Landscape while using simple elements or textures or image that is already existed in nature; then it could be felt something beyond the nature, what we always see intuitively and it awakes "wisdom" inside the mind.

Until we try to imitate nature, we never see the true essence that Nature creates for us. reading and insight in it while are can't understand Nature, them are cannot interpret it. If we need to interpret the nature we need to stop imitation and enhancement. We need to observe and need to create a bond with nature.

Comparing imitation and enhancement, re-interruption generates new forms and structures in design to draw-out true characters of nature. Sri Lanka which is a tropical country that grows all plants and trees, leafy vegetation and creates green live environment it may need not any re-interpretation. Therefore in Asian landscape tradition and Sri Lankan tradition the concept of re-interpretation is very novel in sense and didn't practice in the past. Therefore it is hard to find Sri Lankan examples except of *Stupa* environment in Anuradhapura. When considering massive area around "*stupa*", it



derives universal meaning that the precincts of “*stupas*” are vast and void in 3 dimensional landscape.

The only intellectual landscape technique that as above used in here, when considering vast scale, it was designed to interpret the supreme state of mind without using natural elements; but concrete rigid geometric form. The similar example for traditional reinterpretation technique is pyramids. In Egypt by considering all examples of new and old in west and east, we can understand that reinterpretation is used for the spaces to create sensory place where the natural living elements are lacked. That’s why this is not very familiar in tropical country like Sri Lanka. Because our nature provides enough vegetation to feel the whole year live and active natural with land marks but on europium African contexts, the nature changes from season to season and some seasons it creates and harshness.

The third example of re-interpretation in eastern tradition of Landscape is Japanese Zen Garden which is based on Zen philosophy to draw out inner wealth without using natural elements and colours but using earthy, rugged concrete materials to draw up concrete emotions. This landscape technique is use to treat the connoisseur intellectually and mentally; finally brings physical relaxation too. It uses to draw qualities, emotions, spatial qualities, of place.



Fig 3.8 Zen Garden [source: googleimage.lk]

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4.1 Landscape as Metaphors

Landscape is coined by adding suffix- 'scape' to the noun 'land'. This converted a concrete noun in to an abstract noun. Always landscape is abstract; reveals distinct moods, convey different meanings through its symbolic elements. It is understood that each element and creature in Nature recite a symbolic meaning underlying its appearance and character. It is delimited by boundaries but it has no substance. For a landscape designer for doing landscape art space is continuous extension, emptiness, void; For making space bounded by sky, hills, trees, building, water need structural metaphors.

Once Gordon Cullen said (1971) *"a great analyst of space in towns, conceived serial visions as tool with which human imagination can be mould the city into a coherent drama."* (1) City also a manmade landscape that also could be identified as metaphorical explanation of landscape, which is derived from human imagination. The good designed city reveals the landscape metaphors that created through its designed spaces makes city environment is fresh and adventurous like a drama.



Fig 4.1, Nature temples- power places that create metaphors in Nature.

[Source: googleimage.lk]



Fig 4.2 Nature temples- power places that creates metaphors in Nature.

[source: photoanrah-bv nalaka krishantha]

Land and nature are like two sides of same coin. They are interdependent each other. One is shaped and beautify by the other. On the other hand they create different things in different time span, space and season. It is not permanent; but moving out day by day either by its growth or by its decay. Everything in Nature brings change to its landscape. It gives a touch of new feeling. Therefore it becomes adventurous and enjoyable. Thus these things could be used as metaphors that interpret Nature in new way by using same physical elements. How can we explain it other than metaphors? Metaphorical experiences grow relationship with landscape or Nature and human mind. It creates different emotions and thus makes sense of place. Like nature's temples it reflects the nature's power behind it.

4.2 Design-Techniques of re-interpreting Nature

Using Landscape as Metaphors

Nature always tells us the process and its story of cycles; landscape for highlights wonder in nature to feel intuitively on it. Means, landscape metaphor is cart to experience this spirit in Nature. When Mel Gooding and William Furlong interviewed *Chris Drury* (2002,page 73) he points out the distinction between Nature and landscape *"Nature shows its inherited quality while landscape shows the quality of relationship that people have with their land. Landscape it is more to do with an internal consciousness than a physical environment or physical space."* (2)

Once *Andy Goldsworthy* says in his sketch book 19th Feb 1988 (2004, page 150) *"Nature for me is the clearest path to discover uncluttered by personalities or associations.- it just is a perfect lever. People like layers of leaves on a woodland floor. One generation after another each layer adding a new level to human understanding."* (3) How vast is nature; It is an infinite ground that could crop new seeds of aesthetic thoughts to enlighten the persons mind to feel the world different manner. In early civilizations used this mindfulness to experience the Nature differently; by this knowledge, they could be able to re-interpret the Nature in their landscaping to keep the strong relationship with Nature by sharpening its qualitative aspects.

By being understanding, early civilizations as well as new works of present civilizations we could be able to develop several design techniques that could be used in re-interpreting the Nature in Landscaping to draw out the insight in ones' inner soul.

4.2.1 Use of Geometric sculptural forms on vast land

(a) Persian Gardens

It was the dawn of world civilization. When man was evolved from hunter to agriculturist on Anatolian plateau and in the foot hills east of Mesopotamian plain, according to *Geoffrey & Susan Jellicoe* (1987, page 22) *"it was only Rocky dessert boarded the western fringe of Euphrates – Tigris basin; To the east Zagros mountains. Undulating gypsiferous plains in the North gave way in the south to flat, salty, silt and marshy; a featureless landscape except for two rivers....."* (4)

The creation of *Paradise Garden* within such an infertile featureless flat land means...- on dusty plains, made cool, walled symmetrical heavens built around wells and pools amid the surrounding heat and chaos.



Fig 4.3 Arid dusty land in Persia before comes paradise gardens [source: Landscape of Man, 1987, page 29]

When they moved from forests to open spaces, they experienced the night sky sparks which is intangible and all tangible physical environments on earth. The belief of benevolent gods with one god supreme administers the earth and whose abode on earth should be as close to heavens as possible. This description contained the idea of

heavens as possible above that of the king but was not a god. They built ziggurats to emphasize their entity on arid flat land, and observatory of divine powers that affect their agriculture. Its' place on sky lone later taken by 'dome and minaret' – a lasting metaphysical expression of "paradise Garden"

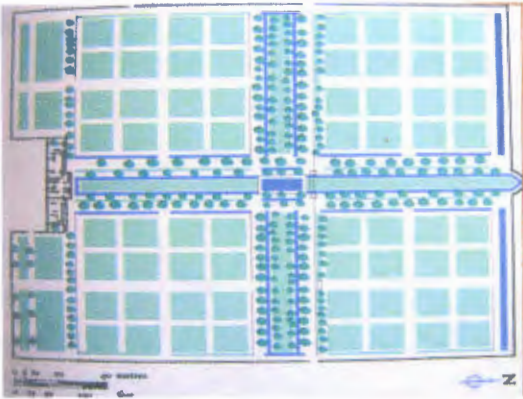


Fig 4.4: Paradise garden- plan form
 [Source: Gardens of Persia Penelope Hob House]

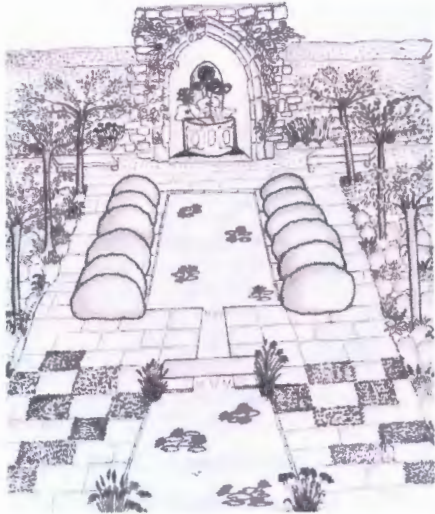


Fig 4.5: Paradise garden- plan form
 [source: googleimage.lk]

Mitschell, Moor and Turnbull describes in their book (page 13) *"It is the first model of ordinary paradise, devised on flat desserts in Persia"....It has a wall around it to exclude messy world. In its centre a water source, from which channels carrying the water go north, east, south and west dividing the garden into quarters. If the garden is large enough, each of these sixteen quarters is divided again, Means little paradises nestled inside the bigger ones..." (5)*

According to Zoroastrian religious beliefs *"The lord planted the garden In eastward of Eden, and river went out of Eden to water the garden.; it was parted and became in to four headsand fourth river is Euphrates"* (4)) This is emphasized how they inspired from their religious concepts where they didn't have environmental inspirations to create a paradise on earth. By the rare vicinity of oasis situated far away amidst the dessert landscape may be felt them as the paradise on earth. What was lacking it became their religious belief, which made them inspired and forced them to build with sacred, power places on earth.

To create gardens like oasis on arid flat featureless earth forms, would be a bitter task; they symbolize it by *square form enclosed by high walls* and which has shown the basic

inspiration of Garden design of Central civilization. They were able to give meaning of paradise on their dusty, arid, infertile flat plains. It could be defined as the first landscape metaphor on planet earth.

(b) Egyptian Tomb Gardens



Fig 4.6: Sphynics in Egypt
[source: googleimage.lk]



Fig 4.7: Lay-out Plan
[source: googleimage.lk]



Fig 4.8 : Tri Pyramids in Egypt ,
[source: googleimage.lk]

Once Geoffrey and Susan Jellicoe wrote (page3, 1987)“for evolution dictates that no two forms can be exactly alike” (4) shows that variety in Nature is undeniable. Each structure, form and shape is completely different from the other and there is always a reason of sustenance for these Nature’s creations. Therefore the pre historic man spread on earth wandered not only the due to form but also the manner of operation or laws of Nature, clear Order and principles behind it. This may be the reason of make him to respect and worship Nature.

Ancient Egypt lay along the rest of Nile course as a linear civilization. Nile brought annual floods to Egypt reminds the cyclic operation of nature. Upper Egypt a narrow valley is bounded by red, pink, and white granite cliffs, often sand blasted in to sculptural forms; in Middle Egypt by limestone, in Lower Egypt a flat landscape. Surrounded deserts and cloudless sky creates reasonable temperature.

They were the great philosophers interpret their nature accordingly. Their religion was polytheistic, had many gods; Ra, the sun god was the greatest among, who was considered as the creator of Nile whose passage across the sky from east to west symbolic of life, death and resurrection. Pharaoh the king was accepted as the sun of Ra. Geoffrey and Susan Jellicoe further explained (1987,page 109) their philosophy *"The spiritual link between eternal life and present was the 'ka' or soul, which was conceived to be within Pharaoh and to lesser extent in his subjects. The physical links were the great monuments that were created to stand mid way in scale, thought and timeless between this world and the next."* (4)

Their monuments were inspired by granite cliffs and mountains always reflect sunlight. They had enough land boarded by mountains and clear, endless sky at the above. By nature they used to read and react to the macro scale. They experienced the huge mountains with flat endless arid earthscape as a whole, one entity. They interpret their monuments and tombs by linking with their immediate environment, whether temple, monument or tomb the *scale was superhuman* to express an idea greater than the life. Geoffrey and Susan Jellicoe further described (1987,page 109)

" there was no natural green landscape. Punctuating this linear landscape were the great rock monuments, the temple on east bank, and tomb always on the west. The pyramids, (the tombs of kings built for their afterlife) Saqqara, Giza are the earliest, simplest and still grandest symbols on earth of human aspirations as seen through abstract geometry." (4)

They understood the symbolic meanings of life, cosmos and river and mountains; they used them in architecture and landscape by re interpret the themes into built forms. It can be seen even in the general layout of pyramids and temples in relation to river. Geoffrey & Susan Jellicoe quoted S.Giedion (1987, page111) *"Pyramids are laid asymmetrically one to another, yet precisely orientated to the cardinal points thus making clear beyond question the interplay between pyramid and cosmos"*. (4) They interrelated their built

forms and Landscape with the underlying meaning and used them as re interpretation of their philosophy of Nature. “between the Delta the second Cataract, the Nile formed a continuous metaphysical linear landscape. The annual flooding means stability; the regularity was sign of divine, order and permanence. Parallel with this cycle of Nature went the cycle of human life, death and re-surrection; hence the monuments on its bank, the temples to the living always on the east and the mortuary temples on the west following the sun. Far the south an eternal contemplation of river, were seated the four colossal statues.....Timelessness is achieved through abstract geometry, and impressiveness through Superhuman scale. ”

(4)

(c) Stonehenge in England



Fig 4.9 : Layout Plan - Stonehenge, UK
 [source: Stonehenge wikipedia]



Fig 4.9 : Stonehenge, UK
 [source: Stonehenge wikipedia]

It is also a great landscape monument found in UK which is made out of large blocks of rocks built on circular ring form dated back to 8000B.C. Some believed that this was made by Mesolithic era as a healing monument on the way to Scandinavia; that rocks brought from Africa .It has found ditch in the middle and some believed it as burial grounds where rituals taken place. Another belief of Stonehenge is one of an alien influenced place on earth.

No matter , whether it is a ritual place or healing place, In the sense of its' arrangements regarding landscape view point, it is also built within the back drop of blue sky and flat plain conveys sort of meaning derived from nature . It's geometric circular form and its

massiveness of rocky columns reflects the timelessness and contemplation ; also evoked the power of place by metaphorical form and structure.

(d) Stupa layout in Anuradhapura sacred city, Sri Lanka.



Fig 4.11: Ruwanweliseya Stupa [source: Serendib Magazine]

On flat terrain of dry land covered the with age old green shady canopies, the stupa were built as religious object of worship by ancient Sinhala kings to encase the sacred relics. By inspiring religious philosophy they built these massive geometric structures that also can be defined as conceived energy points on Nature built by heavy stone or bricks. It interprets the relationship between the man and his ultimate goal "*insight*" which is the final outcome of path to purification of mind. They symbolized their meaning of life by using this rigid geometric form rising above the green mat of tree tops. They could create this soaring spirit of- unlimited unrestrained vibrant energy of human mind. Like other vast scale structures built on unlimited macro level lands, even the Stupa is derivation and re-interpretation of enlighten human mind.

Comment : In all civilizations it emphasized their respect to the nature while they realized the environment and Even where there were no special features on the land they felt the symbols and language of Nature speaks.

The inspired from the essence of those existed on the bare land their landscape is not only responded to the land but they responded to the whole Universe, and universal energies. By their structures they created landmarks landscape designs which gave the sense of place; but never destroy the power that existed within the place. In macro level they used the land as the sheet of paper for artist.

They inspired from their beliefs on nature and regenerate what they feel lack in the Nature without destroying the character of place. They were the first hands who touch the Nature with greater respect and as nothing to inspire they invented the geometry through their instinct mind which eternally link with the vast earthscapes and fathoms high skyscapes. Finally they interpreted the Nature in universal way to link not only with land but also with the cosmos in *geometric sculptural form*.

4.2.2 Use of Pure, Natural naked hard landscape materials

(a) **Zen Gardens**

By developing art of analogy and symbolism of Sun dynasty, in Japan under Zen Buddhism, the life of people were relying upon high disciplined imagination of beholder for personal interpretation.

*“ The thief
Left it behind –
The moon at the window.”*



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www.lib.moratuwa.lk [Source-Gospel according to the zen, page 53] (6)

‘This beautiful Moon’

In zen enlightened state of mind is seen as a source of profound peace to all attain happy state need to awaken mind is an empty mirror that reflects everything perfectly and responds everything appropriately.



Fig 4.12: Zen garden- Dry landscape technique [source: Roots in Zen, page]



Fig 4.13: Zen garden- Dry landscape technique [source: Roots in Zen, page]

To attain in such a peace of mind, Japanese who practices zen, create contemplative gardens to evoke the symbolic meaning in life. *Roots in Zen* describes “Zen garden is of a weathered rock standing amid the swirling furrows of raked gravel, like a stack of granite emerging from the sea. The implied contrast of stillness and fluidity is a key Zen concept.” (7) As there are no other elements, this is known to as a dry landscape technique, which only has symbolic meanings and metaphorical interpretation of Nature. According to Zen interpretation of this garden “... universe was conceived as a void in which floated material substances existing in time. The mind reflected this, being a void in which

floated worldly events. The quartz sand garden, reflecting both universe and mind, was the medium that linked the two: The rocks worldly event, the quartz the void.” (4)

(b) Dry Gardens



Fig 4.14 : Dry Gardens [source: serene Gardens, page 98]

Abstract arrangement of rocks and sand creates a dry garden which helps to contemplate the mind and body from daily routine of life. Unlike zen gardens, can use highly stylized raked patterns for sand to emphasize ripples, whirlpools, like miniature outcrop of ocean to improve concentration and calmness of mind.

Comments: The landscape designs done by using pure hard elements in nature provide great examples where one can re- interpret the Nature embodied with distinct meanings. These are purely created landscape metaphors.



4.2.3 New Interpretations – Striking landscape techniques to create metaphors.

New landscape metaphors are generated by careful understanding of nature;

- it may be basic elements of nature :land, sky, flowers, trees, water, basic forms, shapes and structures,
- it may be based on incidents in Nature, :blooming flowers
flying a bird,
rippling of water
flowing a stream or waterfall
sound of breeze.....etc
- it may be based on powers generate by the place or changes happen
ex: Seasonal changes,
affect of sun and wind

Through these respect, understanding of nature different landscape designers, landscape artists re-interpreted the landscape in numerous ways.among them few of them with their works and interpretations to be discussed in detail while other creations are analysed based on their techniques used.



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(a) Barragan Styled landscapes ex: Satellite City Towers – Urban landscapes

Five three sided cement towers painted with contrast coloured hues of varying heights and volumes. Used as landmark sculptures create extraordinary spatial features. It is another re-interpretation of essence of Nature; actually created for make an emotive impact on passing by high speed vehicles.

In here colours, bulky heavy cement columns with identical prismatic form their interplay with light and shadow is used as a landscape metaphor.



Fig 4.15 : Satellite towers- urban landscape
[source: Barragan, page 167]

(b) Christo and Jeanne Claude

Their work could be identified as temporary landscape art that is purely originated from experiencing specific character of an earthscape or hydroscape. By studying his work, it can be said that he interpreted the Nature basically in relevant to its incidents. In few he re -interpreted Nature based on Seasonal changes. He makes notice of absent things in Nature and use this knowledge to re-interpret the Nature in temporary form of Landscape art.



Fig 4.16: Islands
[Source: Christo and Jeanne Claud]



Fig 4.17: Valleys



Fig 4.18: Terrain in summer-full of bloomed mushrooms

Fig 4.19 : water stream

[source: Christo and Jeanne Claud]

(c) Andy Goldworthy

Goldsworthy is a collaborator with nature, interested in way wind and rain form pools in the field of his earth works. The sun and shadow encourage some growth and not other. Terry Friedman (2004, page 127) “ *place is crucial to his art; a work must fit, must draw on its environment and become part of it. But place is distinct from mere space. Place have history and character and exist in time. Goldsworthy gather meaning and character from places also exist in time, being subject to natural change and other changes of land use.*” (8)



Fig 4.20, 4.21: grizedale park “Seven spires” (up) [source: song of the earth page]



Fig, 4.22, and 4.23: Stone fieldsculpture- coloured boulders (page25)

Fig 4.24 damp patches page 66 (down) [source: **walls**- Andy Goldsworthy's work]

Serpentine walls by Andy Goldsworthy: (**Walls**, page 34, 35) Here he mentioned " *I'm not interested in the symbolic or representational aspect of snake. But I have to admit that when I see snakes they are perfect sculptural form- no legs! And their movement is such perfect expression of their form. They draw the path they are taking. I look for same quality in sculpture I'm making. There is form which is really snake like. But I often think it is as a river. It's the idea of fluidity that is the connection, but I'm not really talking about either. It's the movement that interest me.*" (9) Here one can understand, metaphors are not direct representations of nature's elements, creatures or happenings; It is something beyond that really a brain- storming work that drags up to insight.



Fig4.25, serpentine Wall [Source: **Walls**, (page 34, 35)]



Fig4.26,boulde sculpture [Source : Walls, (page 34,35)]



Fig4.27: serpentine on trees [Source : Walls, (page 34,35)]



Fig4.28:Contours highlighted [Source : Walls, page]



Fig 4.29 Tree trunks



Fig 4.30 rippen leaves on water, reminds the seasonal changes

[Source : Walls, page]



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Landscape metaphors could be used to highlight the living things in Nature. As Andy Goldsworthy

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explains in his book (page 36) *"searching out lines already exist interests me more than imposing new ones. I have made lines that explore contours of rock, the edge of river the growth of branch, junction between house and street.....Pressing leaves into the bark of a tree, produces lines dictated by trees' growth patterns. The intention is not to make a line but to draw the change, movement growth and decay that flow through a place."*(9)

(d) Chris Drury

According to Chris Drury, as he explains in *'Song of the earth'* (page 73) "landscape it is more to do with an internal consciousness than a physical environment or physical space."(3)



Fig 4.31 path [source: **Song of the Earth**, page]



Fig 4.32, Whirlpool



Fig 4.33 , 4.34 Inspired Designs from whirlpool [source: **Song of the Earth**, page92, 93]



Fig 4.35 Clouds



Fig 4.36, Tree trunk

- Sometimes, some designers use Seasonal Changes as landscape metaphors. Once *Collinwod* said that “all natural functions are functions of motions.” The essence of motions in nature could be felt in some landscape techniques by using metaphors.

(e) Busimann:



Fig 4.37, 4.38 Island sculptures in planted shallow water [source: **Song of the Earth**, page 33

]



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(f) Nash's Ash Dome by Panone: lib.mrt.ac.lk

Living sculptures of trees shaped to speak in form to domed hills at the head of valley where it grows green wood to hollowed state. Vegetable softness to mineral hardness.



Fig 4.39, fig 4.40– Living tree sculptures [source: **Song of the Earth**, page 33]

- Landscape metaphors also could be created by using the artificial materials which reflect specific nature, like shiny, when in breeze it could give tantalizing sounds, glittering effects, light weight effects, moving qualities, colours.....etc.

When use them it provides psychological stimuli to the brain. Therefore it gets the same emotions, enjoyment as in nature. Sometimes it generate power places, where can give insight than using natural elements, make a sense of place too. In modern Landscaping these are used where it has to spend more time and and energy to grow trees, or to need function in multi purposes, and to add adventures feelings to built environment.



Fig 4.41 Add geographical qualities
[source: **Song of the Earth**,
to the cityscape page92, 93]



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Fig 4.42 Scale make city striking
Human body to generate emotions



Fig 4.43 scuptuers to makewater bubble
effects



Fig 4.44 Soil ramp /water body
To Feel the motion of nature
incidents in nature

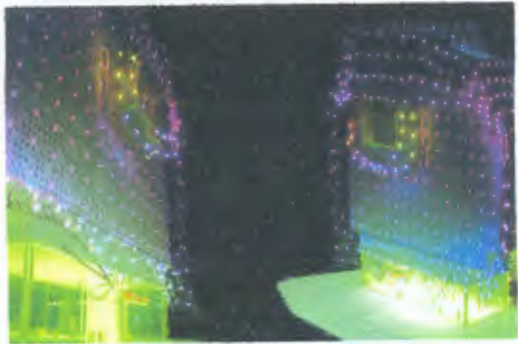


Fig 4.45 Night sky effect to feel distinct



Fig 4.46 Nature in motion



Fig 4.47reminds the seasonal changes



Fig 4.48 emphasize the growth of plants /
Rejuvenation



Fig 4.49 like sparkling quartz/ wander in
nature



Fig 4.50 Effect of mosses grown on walls



Fig 4.51 Blooming rejuvenation or fresh quality



Fig 4.52 Lightning effects -incidents in Nature



Fig 4.53 Screening effects/ transparent effects



Fig 4.54 Clouds Fallen down
Wandering effects in nature



Fig 4.55 Cool country side feeling



Fig 4.56 Rejuvenation



Fig 4.57 New Dawn When spring comes creatures get activated



Fig 4.58 Sunset – remind the decay/ destruction



Fig 4.59 creates Mystery, adventurous and scared effects



Fig 4.60 under water effects



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CONCLUSION

*"Nothing whatever is hidden;
From of old, all is clear as daylight.*

*The old pine tree speaks divine wisdom;
The secret bird Manifest eternal truth.*

*There is no place to seek the eternal mind;
It is the foot print of birds in the sky.*

*Above not a piece of tile to cover the head;
beneath not an inch of earth to put one's foot on.*

*Sitting quietly doing nothing,
Spring comes and grass grows itself.*



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*The water before water after,
Now and forever follow each other.*

*One world determines the whole world;
One sword specifies heaven and earth."*

'Zenrin'

Quoted from Gospel according to Zen Page 27- 1970

For an ordinary man, Nature a mystery he cannot understand it completely. Each and every molecule in Nature is binding together to do a specific function; we cannot separate things in Nature. If one tries to understand nature by dissecting its levels, elements, creatures and niches one by one; it's a scientist's job. When we go on

analyzing no one can see its' wonder, freshness, and life behind it: we can only see its accumulated substances.

A designer possibly a landscape designer or an artist, or any other designer is someone who tries to visualize Nature as a whole, a unity, which has an order and space; a manner of operation. They, it is who reveal the hidden beauty of Nature; its process and cycles in an innovative way. When one is able to experience Nature in a sensitive way can delight in seeing its' creative processes. For a monk, Nature is for example an impermanent thing; but for a designer, a landscape architect it is a place for regenerating and rejuvenating or keeping in motion every split second. Therefore, for the artist, landscape architect or for designer it is really a resource centre that has unlimited potentials.

Once *Andy Goldsworthy* quoted by Terry Friedman, (2004, page 5) observes that *"When I began working outside, I had to establish instinct feelings for Nature... I needed a physical link before a personal approach and relationship could be formed. I splashed in water covered myself in mud, went barefoot and woke with the dawn.When I'm working with materials it's not just a leaf or stone it's the processes that are behind them are important. That is what I try to understand, not a single isolated object but nature as a whole"* (1).



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In order to create innovatively for the society a designer must therefore understand Nature. If one merely attempts to imitate Nature it will only be done imperfectly. No one can imitate nature perfectly. However anyone can enhance Nature if they have design talents brain and skills to capture details in nature. Unlike **enhance** the nature **reinterpret nature in metaphor** is the most advanced and tough when regarding other design methods means, imitation and enhancing Nature. It needs not only the skill and understanding but also the wisdom and sensitivity of Nature. To do this sensitively and simply needs training and the wisdom of experience for reinterpreting Nature demands a high level of response to its processes, cycles, colours and changing patterns.

Unless we understand, or we noticed the natures reality, or truth we never be able to go beyond Nature. Once it is said in *Robert Sohl & Audrey Carr* (1970)

*"No paradise of East
No paradise of the West
Seek along the way you have come
They are all within you" (2)*

According to eastern way of thinking it is said that the whole world is within you. That means, that it reminds us that we are a part of nature, thus we also are operated on by the eternal truth of nature. The impermanent cyclic influence of nature means creation, existence, growth and destruction. *Robert Sohl & Audrey Carr* further says that by grasping the zen idea called '*selfknowledge*', (1970, Page 99,100)

"....To understand the process there must be the intention to know what is, to follow every thought, feeling and action; and to understand what is extremely difficult, because what is still, never still, never static, it is always in moment. What is the actual, and to understand the actual requires awareness, a very alert, swift mind. But if we begin to condemn what is, if we begin to blame or resist it, than we shall not understand its' movement. If I want to understand somebody, I cannot condemn him; I must observe and study him. I must love the everything I must study."(2) It is same in observing nature for creation. We need to be alert to every movement of nature. When we observe nature sensitively, to understand its aesthetics, we can see its' every secret.

Once the artist *Herman de Vries*, quoted by –Gooding. and Furlong (2002, 158) says that *"nature is everything that is happening around me and this is brought back in to my work"* (3) The Nature in every second reveals to us a message of its substances, process, delight and wonder, the story of creation, existence, growth and destruction. Artists, designers, especially landscape designers are people who touch nature deeply and taken out this eternal truth in an aesthetically appreciated manner in wonder and insight of it.

Landscape as a Metaphor can be used as an aesthetic tool to magnifying or intensifying nature through the use of materials- even such as glass, plastics, concrete, steel or any other material beyond its' true natural quality. It is a hard task to *reinterpret the Nature* with alien materials, and in alien space to give it a sense of the dynamic, but eternal

processes of nature. Even these metaphors are affected by the process of nature as well as to in grasping the insight of human beings.

Landscape designing thus is not merely the act of planting for example trees. Those trees have a metaphorical existence which transforms and interprets nature in terms of human perception. They may thus acquire layers of meaning and special and accepted cultural value over and above their mere existence as trees.

In some areas it is arid, unhealthy, dusty and flat while in some places it is damp wet, boggy and slippery. In some areas it is full of trees, dense, dark and cool while some have pastures and groves. Some places have only the sound of breeze or ocean or water fall, which can only be experienced by ears not eyes. Some places have only arid colours while others have eminent striking or rejuvenating colours. These are some of the physical changes and distinctive qualities that bring vividness to nature. Apart from that so many qualitative effects in the process of nature which may give an insight of one's self and be able to draw one's insight or stimulate the mind something beyond the ordinary that we experience in day to day life.

These are the metaphors of Landscape could go beyond its ordinary biological, scientific or beautifying physical roles.



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Earth landscape is designed not by people but by nature and by the operating principles of nature. Tsunamis, droughts, storms and floods for example are not extraordinary things, but natural events. These are events made by nature to release or transfer or reduce or get rid of excess energy. That is why meteoroids come and hit the earth, why volcanoes erupt, and why floods are created. Desert land may mean that once it was forest in earlier times or a wetland or much colder in its climate, before being desiccated and roasted into desert. Likewise nature conveys us the inner truths in nature, what ecologists and scientists do is reveal that eternal truth concealed beneath its' surface.

When we try to plant trees where there are no trees, we are likely to waste a lot of energy. Likely it is too that we waste a lot in cutting trees in forests. In every inch of nature has buried truth. In landscape design, we need to understand the inner meaning of nature and its' operational principles. Once natural habitat is destroyed or modified it may take a day or two, a year or two, sometimes hundreds of years or more. This

healing and transforming process in nature is called "*Succession*" and it must be understood and respected by all who seeks to use landscape as metaphor. Human beings who cannot understand the Nature put extra energy and cost to modify its character.

In everywhere in Nature can feel universe: Land, sea, sky, forest...etc. Whatever we called it is Nature. Each and every space of Nature spends its time in process of Nature. Time pass, the spaces in Nature slowly converts to another. Philosophers refer to such a process impermanent Scientist and ecologists refer to it as dynamic by; ordinary man scarcely notices it except when it overwhelms him, but to artists and designers the process of nature is always a challenge and inspiration.

In every point of view, modern landscape designers must understand nature to create the quality of place that nature can contribute to design. Drawing out and expressing these special sense of place in landscape design simply and directly by the use of metaphors is the biggest and hardest of its' challenges. It may be just one simple strip or piece of cloth, glass pane that twists in to a different form to make a simple structure that is inspired from nature - one small detail.

Nature is dynamic and ever changing. It has to spend itself in regeneration, growth, existence and destruction; the time it spends for each state is different from place to place, species to species, climate to climate. However, this process gives a base for new arrivals of creatures, form new spaces or new elements. By understanding this truth the metaphors we create celebrate and reinterpret nature into landscape.

Landscape metaphors, can be used to either highlight or to hide the existing feature or process to make stimuli to get notice of it and to grab inner truth by suddenly sense the quality that didn't notice forever before. The meaning we give can recharge by using scale, proportions, colours, to match with the theme and quality while obeying the principles of nature. This also affects to make emotions of beholders' mind and the truth, process or quality that we need to express could be revealed through this. In here the Nature is considered as power places or natural temples that make spiritual quality. It may be micro or macro context.

The Metaphorical experience would be eternal although the materials or work may be more or less temporary.....! On the other hand it reminds us that using landscape as metaphor to convey meaning in landscape is meant an art more than the science or and beautifying feature.

At last it again reminds the truth of T.S. Eliot's words

*Immature poets imitate nature;
mature poets steal;
bad poets deface what they take
and good poets make it into
something better or at least something different..."*

T.S.Eliot

Remarked in 'Sacred Wood' quoted from Poetics of Gardens

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